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# CERAMICS

## THE NEW HAVILAND "GRÈS."



THE production of a new kind of ceramic ware by Haviland is something of an event in the art world. One feels sure that whatever may be its commercial success, there will at least be something in it to call forth the admiration of connoisseurs. The confidential relations of the house with the many excellent painters and sculptors from time to time in its employ one feels to be a species of guarantee that there will be no mistake about the artistic value of any new manufacture which may receive the seal of its approval. Perhaps no other house of its kind has succeeded so well in interesting artists in its work. The sculptured faïence and the faïence with impasto decoration generally known in this country as Limoges ware, as our readers are aware, originated with Haviland, who may take credit for having educated the present generation, both in Europe and in America, in the appreciation of other ceramic ware than the merely pretty "French china," which in the homes of persons of taste and means had hitherto enjoyed unchallenged popularity.

At first thought it seems somewhat odd that a firm which built up its reputation—and it holds it unimpaired—on the delicacy of the forms and the decoration of its porcelain should suddenly achieve a reputation for the unconventional boldness and individuality of its faïence. But a moment's reflection reminds us that in this just the proper discrimination is made as to the artistic opportunities afforded in the decoration of the two materials. If we may be allowed to indulge in the fancy, we would call porcelain Woman, with fair, smooth skin, graceful and delicate in form, who has a right, and, indeed, whose duty it is, to be pretty; and the pottery we would call Man, who by right has nothing to do with prettiness, but should be handsome, strong-looking, and full of individuality. These characteristics are found, respectively, in a marked degree in the Haviland porcelain and pottery. With the former we have nothing to do at present. These preliminary remarks are only to introduce some observations concerning the new ware which we illustrate herewith from examples now on view at the Foreign Exhibition at Boston and at Messrs. Davis Collamore & Co.'s store, and in their exhibit at the Art Loan Exhibition at the Academy of Design.

The general appearance of some of the Grès is of

old cloisonné. The body is usually a rich chocolate brown. At a little distance it might be taken for bronze, although no attempt is made to imitate that material, although, in the variety of its decoration, Grès suggests several. This indescribability, in a



VASE OF HAVILAND GRÈS. INCISED DECORATION.

measure, indicates its artistic originality. The coloring of the decoration is low in tone, consisting for the most part of applied clays of various hues, which are put on the wet body of the object, either by incision or in relief. Our first illustration, which somewhat suggests cloisonné, is an example of incised decoration only. In the jardinière below it—which is of ex-

representing in high relief the goddess of the Morning driving her prancing steeds. The artist has represented her with head inclined in the most natural manner as if she were just turning a corner—a very ingenious idea for getting rid of the difficulty of modelling such a subject on a curved surface. In some of the pieces we have three different kinds of decoration—incised, relief and surface, as in the fine vase at the bottom of this page and in that on the extreme left in the group. With the exception of the application of gilt over some of the incised outlines—which aids the cloisonné effect—we are assured that there is no artificial coloring on any of the objects. The ware is a revelation of what pleasing variety of decoration may be obtained by the simple use of natural clays. It is, above all, however, an assurance that the house of Haviland is true to its traditions. There is no suspicion of machine-made art in any of the many pieces of Grès we have examined. Each bears the individual impress of the cleverness of the artist, and will bear comparison with similar work of its kind of any age.

## BARBOTINE PAINTING.

### II.

To raise the petals or other parts of the flower that are to be painted in relief simply add coat upon coat of white and medium to those particular parts. Make these raised parts from what are the most prominent parts of a flower and upon which the highest light will fall; thus, upon a flower turned sideways, raise the petals in the foreground that lie over the centre of the flower; for a full-faced flower, its centre and a few of the upper petals; for a three-quarter flower, the petals upon the side nearest the spectator. Raise only a very few of the leaves in this way, as few are required to be forward, but see that both they and the stalks are properly coated with white; raise such objects as seed vessels, blackberries, hips and haws, and bulrushes. While thus filling up with white, be careful to retain the proper outlines of the design and to keep to the true shapes of the objects, as this purity of form is one of the essential features of the work. Should the paint run over the outline while it is still wet, gently scrape it off; the best scraper is the handle of the outline brush cut to a point. Do not remove the background while scraping out a fault, and should it be erased by accident touch it at once with white mixed with its proper color.

The relief attained, color the flower. A white flower will be colored with gray for shadows, and will have either a yellow, soft pink, or pale green centre. For a white flower with a yellow centre: Mix black with white and a little yellow until a gray shade is



JARDINIÈRE OF HAVILAND GRÈS. INCISED AND RELIEF DECORATION.

traordinary size for this kind of ware—like the fine vase of similar character in the group given on another page—are combined both styles of decoration—the incised ornament in the frieze and the low relief in the body of the object. The modelling of the latter is particularly good. But perhaps the finest piece brought to this country is "The Aurora Vase,"



made, and color over all the petals in shadow with this, also slightly touch the petals that are in the light with it. Take some pure yellow and color the centre of the flower, and shade the yellow with some pure orange; make a very light wash of transparent yellow-green and with that touch some of the petals, to take off the crudeness of the white, and those parts of all the petals that touch the yellow centre. For a white flower with a pink centre: Put on the gray shades as before; mix some pink with white and raw Sienna, and color the centre; afterward slightly touch parts of the centre with transparent yellow-green. For a green centre: Shade with yellow-green and transparent yellow-green, and deepen with green according to color. The stamens of flowers are put in after the shading is complete. Make a foundation with raised white put on very carefully with the finest outline brush, and put a little pure color over the white.

The leaves are the next consideration. As a rule, color those that rest upon the lighter parts of the background with the dark-

with medium, and ascertain if there is sufficient white laid upon them. If the white looks weak and thin when wet, and the ground colors are at all visible through it, it is not thick enough, therefore give an-

the firing will blend and amalgamate the colors sufficiently. A few touches of brown, raw Sienna, or pure yellow, to give an autumn tint to some of the leaves, and some decided lines about the stamens and



GROUP OF HAVILAND GRÈS AT THE FOREIGN ART EXHIBITION IN BOSTON.

other coating at once. Mix up upon the palette different shades of green, and also combine a few greens together, such as chrome-green and yellow-green; chrome-green, white and transparent green; transparent green and olive green. Place these various shades quickly upon the leaves and blend them together while still wet. No great amount of shading is necessary; make a turned leaf lighter in one part than the other, mark out the position of any veins with dark touches, and touch the parts where the leaves join the stem with a deeper color, but enter into no minute detail, as

pistil, will relieve the monotony of too much of one color. Finally, glaze with very weak washes the light leaves with transparent yellow-green, the darker with transparent green. Work in the stems last of all. See that there is enough white upon them for a ground color, and color with raw Sienna, black-red, brown, in touches of all three colors, for brown stems. Use olive green and transparent yellow-green for deep green stems, and yellow or chrome green for light stems. Slightly shade the stems, but not more than the leaves.

Flowers that are not white always form with white mixed with medium, in the same manner as a pure white flower, and then paint with pure colors. Pale pink, lilac, and yellow are the best flowers for a beginner to select; their correct coloring is easily managed by reference to the glazed and unglazed tiles. The following flowers are effective: Large daisies, either white or yellow; hawthorn blossom; chrysanthemums, yellow, white, pale brown, or pink; single daffodils; pheasant-eyed narcissus; iris, white or lilac; peach, apple, and almond blossoms, and all

est tint, and use pale yellow greens for the leaves upon dark backgrounds. The white being already there, pure tints and glazes only are required; but before attempting to color, wet the leaves and stalks



orchids. Butterflies add much to the finish of a design. They are painted in white, and tinted with bright pure colors.



VASE OF HAVILAND GRÈS. INCISED DECORATION.

Landscapes are more difficult to paint than flowers, but when really well done are most effective. The coloring of them is not too minute, and the touches are put on with considerable boldness and force. The happy medium between too minute and rough work must be attained; that arrived at, the beautiful blended coloring and tones produced by the barbotine colors combine to form a very lovely picture. Simple rural scenery, such as a river winding among fields with its banks overgrown with rushes and yellow flowers; a wood in winter, seen at sunset; or a stream forcing its way through boulders, are better subjects to select than more complicated pictures.

For figures, the flesh tints are supplied by the colors expressly made for that purpose; the light flesh for most of the surface, and the deep flesh for shading purposes; while the drapery is painted in without any great detail. Great delicacy of tint and working up, such as is necessary in miniature painting, cannot be attained by these colors; therefore it should not be attempted, and the effect aimed at should be one that is obtainable by good drawing and a masterly seizure of correct lights and shades worked out with warm coloring. It is a good plan in some paintings of faces to leave the original color of the pottery as the first tint of the flesh, and to shade in the features with soft brown colors. This description of outline drawing, when aided by the background and drapery being well covered in with good combinations of color, makes a very effective picture.

For tile painting the barbotine colors are especially useful, on account of their firing in with so much depth and brilliancy. Conventional and arabesque outline patterns for fireplaces, worked out with intense blue, olive and transparent greens, and glazed over with transparent yellow-green; also the same designs in turquoise blue, glazed with transparent yellow-green; peacocks' feathers, the centres

outlined in browns, and the rays of blue and green; heraldic animals, in browns and reds; fishes, in cobalt, shaded with green; flowers, in outline or filled in, with or without painted background; tiles for the sides of a fireplace, representing tall lilies, iris, bulrushes, chestnut blossom, reeds, all have full justice done to them by this vehicle.

When the work is finished it is sent to the kiln to be "fired in," as it is called. By undergoing this operation, the colors are rendered permanent. On its return a few touches of color can be added, and any places not thick enough strengthened. It is then glazed and re-fired.

#### SGRAFFITO WORK.

SGRAFFITO work, or "scratch work," as it is called by Miss Saward, to whom we owe the following instructions, is of two descriptions, both of which are done upon unglazed pottery, and require firing when finished. In one, two colored clays are used by the potter, and the work consists in scratching away the top layer of clay wherever it is not necessary for the pattern; while, in the second process, a coating of paint is laid on by the artist instead of the light-colored clay by the potter, and this is removed where not required.

The pots of two-colored clays are difficult to procure; they must be had direct from a potter. The lower stratum of clay upon them is of a dark brown color before it is baked, and the layer of light-colored clay over it is very thin. The pot must be drawn upon when quite soft, and care is necessary during the process of painting to prevent pieces of it breaking away. Lay the pot while working upon a good padding of cotton wool, with a piece of old and soft silk between it and the wool. Trace out the design upon tracing paper, and prick this paper with a number of holes so as to follow all the important lines; lay the pricked paper upon the pot and very lightly rub powdered charcoal through the holes. Remove the trac-



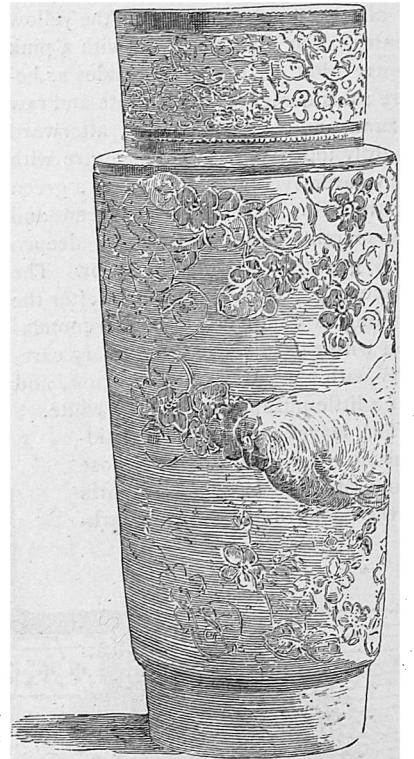
VASE OF HAVILAND GRÈS. INCISED SURFACE AND RELIEF DECORATION.

ing paper, and draw in pencil over the charcoal, blowing that away when the pattern is thus fixed. Take a penknife—one blade fixed into a handle—or one of the two-sided knives used in leather work or stencilling,

and with this carefully scrape away all the light clay that surrounds the design, removing the clay, so that only those parts that form the pattern are left slightly raised from the rest of the pot. There will be no difficulty in removing the clay from broad surfaces, but it will require care where it has to be picked out from the interstices of flowers, or along the profile of a figure, and in other small spaces. The clay removed, the pot is fired once, after which a glazing of yellow, blue, red, green, or any desired color is applied and the pot re-baked. The work cannot be done in frosty weather, as the moist clay becomes cracked and flawed.

The second description of scratch work is the one most usually done, in consequence of the difficulty of obtaining pots and other articles made with two kinds of clay. The pottery for this kind is the ordinary china used in overglaze painting, and the colors painted with are overglaze china colors, either prepared in tubes or in powder, and mixed with fat oil and turpentine, in the usual manner of china painting. The best colors are rich handsome tints, as they are only used for backgrounds. Procure a large fitch brush for laying on the background. Take the jar, pot, or cup to be painted, and put a wash of turpentine over it (this wash permits the overglaze china to take color); then mix up upon the palette enough color with fat oil to cover the whole article. The background color should be either of a rich brown, green, or yellow, and if it can be shaded from a dark to a light tint it is much improved. Give the article a good coating of paint in every part, unless it is a cup—if so, omit the handle. Allow this coating to dry; if time is an object, let it dry in a warm but not hot oven; then apply another coating of color and let that dry in the same manner. When quite dry, transfer the design on to it, either traced and fixed in, as before described, or simply sketched on with a lead pencil. Flowers, berries, trails of leaves, butterflies, single figures, all look well as designs.

The outline sketched in, take a sharp penknife, and with the point scratch away the paint within the lines of the design, leaving the paint as a background and the design upon it white, i.e., the overglaze china it is upon. Take a small paint brush, dip it into some of the background tint, and with it slightly shade the leaves and flowers, butterfly wings, or drapery and hair of figures. Let some of the shades be lighter than others, and only put enough shading on to throw into more prominent relief the white parts, which should take the highest place. Vein the leaves, mark out stamens, put in eyes and other small parts with a crowquill dipped into the background color. The pottery must be fired. Etching upon a colored surface is produced in the way described above, with the exception of a large darning needle being used instead of a penknife.



VASE OF HAVILAND GRÈS. INCISED AND RELIEF DECORATION.